

1915
Feb. 26
NeAmW

THE ARTISTIC PROPERTY
BELONGING TO THE ESTATE
OF THE LATE
ICHABOD T. WILLIAMS, ESQ.

EVENING SALE
FRIDAY, FEBRUARY 26, 1915
AT THE AMERICAN ART GALLERIES
BEGINNING PROMPTLY AT 8 O'CLOCK

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES

Estate of the Late Ichabod T. Williams, Esq.

Afternoons of Thursday, Friday and
Saturday, February 25, 26 and 27
and Evening of Friday, February 26, 1915

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

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EVENING SALE

FRIDAY, FEBRUARY 26, 1915

AT THE AMERICAN ART GALLERIES

LA 3202

BEGINNING PROMPTLY AT 8.00 o'CLOCK

LU 74865

Which includes Catalogue Nos. 564 to 689

[2 e part.]

OIL PAINTINGS

S. M. B.

564—HIGH BRIDGE

The bridge crosses the picture in the middle distance, a high light accenting its tall arches just before the structure passes from view behind thick trees of a point of the shore in the foreground on the left. The trees are touched with brilliant red. The rippling river is a mirror of reflections, and a sail is seen near the bridge. Beyond is a further point of the shore, thickly wooded.

Signed at the lower right: S. M. B., '72.

Height, 6 inches; width, 4 inches.

UNKNOWN

565—ON A CANAL

A spontaneous sketch done for the artist's delight in the color and the contrasts of light offered. The location doesn't count, but it seems to be a boat-yard in Venice. An open-ended gray-brown shed with a reddish-brown roof houses a boat on ways, and in a canal alongside are other boats, this quarter in partial shadow; while beyond, the sunlight strikes brightly upon a low white bridge, and on buildings that show terra cotta, red and green.

Height, 7 inches; length, 10 inches.

UNKNOWN

566—LANDSCAPE

Moonlight from a white full moon struggling through white clouds and just visible over a wooded hilltop is beginning to lighten a peaceful country landscape. The wooded hill in the center gives place on the left to rolling land where thatch-roofed farm buildings stand, and on the right its flank is partly cleared, while at its foot in the foreground is a pond with ducks. Apparently a French landscape, suggesting those of Michel.

Height, 5½ inches; length, 9¼ inches.

UNKNOWN

567—A CAVALIER

Clad in buff, with scarlet breeches, a bright yellow sash and long-legged boots, a jaunty cavalier stands facing the observer and engaged in the act of lighting a long-stemmed clay pipe and blowing a lusty cloud of smoke. His hair falls in long curls of mahogany color to his shoulders, and he wears a broad, loose white collar and white cuffs. The walls of the room are of stone, and on a long table there is wine. His green hat trimmed with red lies on a bench.

Height, 8¼ inches; width, 6 inches.

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—

O seek my father's courts with me.—TENNYSON.

568—THE LOVERS

Two lovers of an olden time are found at a rendezvous in a thick and ancient wood. The man, tall and erect, is facing the spectator, his head turned toward the lady, who standing at his left appears with figure turned three-quarters from the observer and face in profile. They are near to the trunk of a large tree with far-reaching branches, and the wooer extends his right hand in indication of direction—his dog at his feet ready with him to start at once—while the lady hesitates, studying her upturned palm meditatively, her pet dog on its haunches at her side, looking attentively up at her.

Height, 10½ inches; width, 6¾ inches.

JOHANNES BOSBOOM

DUTCH: 1817—1892

569—STREET SCENE

Through a crooked Old World Street, almost deserted, a peasant woman carrying a market basket on her arm and accompanied by a small boy is approaching, in the foreground, and another woman's figure is observed at the roadside further away. All are clad in dark colors. On the right is a tall building of ecclesiastical aspect, yellow, with a red tower and a gray slate roof, its street side in shadow while sunshine touches its higher corners and slants upon the red and yellow roofs of low houses on the left of the shadowed street.

Signed at the lower right.

Height, 13 inches; width, 7¾ inches

PHILIP DE KONINCK

FLEMISH: 1636—1687

570—DUTCH LANDSCAPE

Coming straight forward from around a bend in the middle distance is a dark green canal, its surface lightened near the center by reflections of the sky. Back in the distance rises over it the mass of a city's buildings, dominated by the truncated tower of a cathedral, spires and high gables projecting here and there and the buildings continuing forward along the canal's edge on the right. Here also passes a man on horseback, towing a boat, the line hauling from the masthead; the opposite bank of the canal is thickly wooded. To right are low-lying cultivated fields and long-armed windmills.

Height, 8¼ inches; length, 15 inches.

Friday Evening Sale, February 26th

ANTONIO GARCIA-MENCIA

SPANISH: PUPIL OF MADRAZO

571—THE STUDIO

In the reception corner of an artist's studio, a prospective sitter, a lady in blue, is looking at colored plates from an album of beauties, and extends a detaining finger toward one picturing a tall and slender lady—she herself being short and plump. A lady in a plum-colored gown looks over her shoulder, and the quietly amused lady showing the pictures is in gray and brown. The furnishings of the studio display an Oriental fearlessness of strong colors.

Signed at the lower left: A. GARCIA-MENCIA.

Height, 10½ inches; length, 13½ inches.

S. M. v. H.

572—STILL LIFE

Two yellow roses nestling amongst gray-green leaves are held in a slender glass vase, one rose opening to full maturity, the other quite blown and drooping slightly below it. On the table at the base of the glass lies another of the roses, on a green-leaved stem. Background of dark brick-red and green, the glass resting on a darker ground of rich notes.

Signed at the lower right: S. M. v. H.

Height, 12 inches; width, 10 inches.

UNKNOWN

573—BROOK AND BRIDGE

Trees and vines in a mass of greenery rise on the left at the end of a short stone bridge, masking its approach and throwing its base into shadow. To right delicate young trees sketch a leafy curtain against a light gray sky, along the line of the bridge, high-roofed buildings being seen beyond them in bright sunshine. Beneath the bridge runs a brook, at the foot of a steep green bank, and on the nearer foreground shore are varicolored boulders.

Height, 13 inches; width, 11 inches.

M. E. COOK

AMERICAN: 1881—

574—FLOWERS

A small bouquet of flowers from an old-fashioned garden is pictured in a bright light, against a reddish-brown and olive background. They are white and pink and red and yellow, with the red predominating, and sprigs of green are interspersed with them, as they rise from and overhang a low, dark-colored, ovoid jar.

Signed at the lower right: M. E. COOK.

Height, 12 inches; width, 10 inches.

JEAN-FRANÇOIS FARJON

FRENCH: PUPIL OF TROYON AND ROUSSEAU

575—A SUNSET: FONTAINEBLEAU

Two cows watched by a small girl have come to a pool amongst moss-covered rocks on the border of a green meadow for an evening drink. A red cow facing left has her head lowered to the water and a white cow stands in the pool looking at the spectator. The little girl is clad in red and blue. In the green foreground at the water's edge are spots of red amongst the verdure. On the far side of the pool trees with curiously twisted branches and open foliage stand as a screen, boldly silhouetted against the golden splendor of a brilliant sunset, the sky filled with light and many-tinted clouds.

Signed at the lower left: F. FARJON.

Height, 12½ inches; length, 16½ inches.

From the Salon, Paris, 1877. Catalogue No. 819.

Friday Evening Sale, February 26th

FREDERICK DIELMAN, N.A.

AMERICAN: 1848—

576—PORTRAIT OF A LADY

Standing, and seen at full length against a decorative background in low key, a dignified woman in mature life is portrayed in rich, effective costume. She faces the observer, turned slightly toward the right. Her gown, broadly décolleté, is of rich and voluminous purple-gray and greenish-brown velvets, over brownish-gray, elaborately embroidered brocade, with puffed sleeves slashed in white, and shoulderless waist edged with white lace. She carries a silken bag and a peacock-feather fan, and wears a broad hat with overhanging plumes.

Signed at the lower right: FREDERICK DIELMAN.

Height, 16½ inches; width, 10½ inches.

J. M. BIELSFIELD

577—MOONLIGHT

The moon, at the full and bright, is heavily veiled by fleecy clouds. The orb is barely distinguishable behind their mass, but its radiance diffused in their vaporous substance lightens the cloud curtain before the deep dark blue sky. The landscape below is dark in the shadows of night, streamers of the cloud-vapor hang low over wooded hilltops, like fog, and the moon's light is reflected in a pool in the valley below.

Signed at the lower left: J. M. BIELSFIELD.

Height, 12 inches; length, 16 inches.

S. M. GILMAN

578—FLOWERS

Lilies of the valley hang their white bells above pansies, honeysuckle and roses, and stand out in relief against their own long green leaves, in an informal bouquet held in a blue glass jar. The flowers are red, white, pink, blue and a brilliant soft yellow, and they overhang bunches of purple grapes relieved against green ivy leaves, lying on the mahogany-yellow coverlet of the table.

Signed at the lower right: S. M. GILMAN.

Height, 17½ inches; width, 14 inches.

UNKNOWN

579—PORTRAIT HEAD

Against a dark neutral background of deep olive tints, chiefly in shadow, the head and shoulders of a young girl appear in a softened, mellow light—the flesh surface tones with amber suggestion. Figure facing the right, and as if in motion, she has turned her face to look toward the spectator, her deep eyes and left cheek in shadow while the light glows upon the right side of her face, and upon the neck and shoulder lightly exposed above robes of deep emerald and crimson.

Height, 18 inches; width, 14½ inches.

JACOP BORG

DUTCH: 1621—1682

580—A DUTCH INTERIOR

A painting of rich and mellow coloring in the opulent manner of the ancient Dutch masters, showing one of the inclusive buildings where house and stable were one in the democracy of that age. The tones are warm mahogany and olive, and the light is soft and none too plentiful. Around are various metal utensils, with spots of light gleaming amid surfaces of dark, rich patina. A small fire burns on the stone or earth floor. At the right a buxom young woman is milking a goat. An old man lays a caressing hand on her shoulder and supplicates not without fervency.

Height, 14 inches; length, 22 inches.

MISS M. E. COOK

CONTEMPORARY

581—STILL LIFE

A tall cylindrical vase with crescent neck, decorated in various colors with blue and red predominating, stands on a table covered with a gray drapery adorned in pink, red and blue. The same drapery suspended on a wall forms the background, hanging in folds, and a bunch of peacock feathers leans against it behind the vase.

Signed at the lower right: M. E. Cook, 1880.

Height, 23½ inches; width, 13½ inches.

RICHARD GROSS

GERMAN: 1848—

582—A NUREMBERG PEASANT

Head and shoulders portrait of a robust woman, no longer young, in a provincial headdress, observed in an interesting light. She is gown'd in a brownish-black, with her throat loosely wrapped in the folds of a brownish-yellow scarf, and is seen against a dark neutral background.

Signed at the upper left.

Height, 21 inches; width, 17 inches.

FANNY ELIOT GIFFORD

AMERICAN: 1844—

583—BIRDS

The observer, creeping low or being slowly paddled in a boat, is brought close to tall reeds which rise above the eye's level, on the left, while above a shorter batch of coarse brown grasses on the right a glimpse of distant blue water is obtained, just at the horizon, under a robin's-egg green sky. Perched upon or fluttering from the tall reeds are four brightly plumed birds.

Signed at the lower right: FANNY ELIOT GIFFORD, 1878.

Height, 23 inches; width, 8 inches.

J. E. BAKER

584—PEONIES

On a dark red table or mantel a yellow vase holding peonies stands out in full light before a yellow-olive wall. It is a full-necked, globular bottle-shaped vase, with lip slightly spreading, and on the neck are protuberant handles with suspended rings, while its hinted decoration is green and dark brown. It holds a full-blown cream-white peony, and two pink buds on long green-leaved stems.

Height, 21 inches; width, 12½ inches.

WILLIAM ZWORT

DUTCH: PUPIL OF JACOB MARIS

585—HEAD OF BULLOCK

The head of a bullock, painted large and close at hand, the animal gazing steadfastly into the spectator's eye. Its head is projected from the right, and turned almost full front, and it has a black face and brown forehead, heavily marked with white, and red ears spreading below gray and black short horns. The background above is dark, and there are faint suggestions of landscape glimpsed below the animal's throat.

Signed at the lower right: WM. ZWORT, '80.

Height, 20¾ inches; width, 13¼ inches.

HERBERT L. GILCHRIST

586—ETRUSCAN POTTERY

A sculptured frieze resting on a tiled floor is the background for the display of three pieces of pottery, a large tazza, a two-handled cup and a larger basin or deep round dish which also has two handles, the first piece standing on its foot and the others set on side or edge. Their colors are copper-brown, olive-yellow and red, and the tiling is mottled green, yellow and brown. The classical frieze, in which three girls appear in ceremonial procession, is in the warm yellow hue of antique marble.

Height, 18 inches; length, 20 inches.

EASTMAN JOHNSON, N.A.

AMERICAN: 1824—1906

587—CONSUELO (*Monotone*)

A young woman of serious mien and dignity of carriage stands facing front and looking steadily into the distance to her left, as though she had reached an interval between stanzas in singing, and she holds some sheets of music drooping from one of her hands, which hang crossed at the wrists in front of her. The light falls broadly upon one side of her well modeled head, the opposite side of her face being in shadow. She wears a loosely built gown of black and a black mantilla, and is seen at three-quarter length against a dark background.

Signed at the lower right: E. JOHNSON, 1876.

Height, 26 inches; width, 18 inches.

ANTONIO GARCIA-MENCIA

SPANISH: PUPIL OF MADRAZO

588—TOILETTE DE LA MARIÉE

In an artistically arranged room with French gray and gilt walls, decorated with landscape panels, a bride is receiving the final attentions of solicitous dressers, surveying herself in the mirror the while. Her rounded features are revealed through her diaphanous veil, her white satin gown is flower-decked, a brunette in blue-black is adjusting a flower and a blonde in brilliant green is buttoning the bride's glove, while a hatted lady in black and gray looks on.

Signed at the lower left: A. GARCIA-MENCIA.

Height, 20 inches; length, 24 inches.

CARLO MARATTI

ITALIAN: 1625—1713

589—THE HOLY FAMILY

The Christ child is held in the Mother's arms over a straw-lined manger, a brilliant light directed upon the two figures, or rather seeming to emanate from the Child, while St. Joseph looks down over the Mother's shoulder and a half-nude shepherd kneels in adoration at the right, a lamb for sacrifice lying with bound feet upturned on the floor in front of him. Back of him a green-clad shepherd screens his eyes from the glorious radiance and a young woman in blue, white and red clasps her hands devoutly. The Virgin is in a rose-pink garment enclosed by a blue cloak.

Height, 20 inches; length, 26½ inches.

From the Academy of Santa Luca at Rome.

MISS M. K. BAKER

AMERICAN: CONTEMPORARY

590—A STUDY OF FLOWERS

A red amphora holding white and yellow chrysanthemum-like flowers stands on a green-covered table before a drapery background of brilliant yellow, lightly shaded in the folds. Back of the vase, growing in an earthenware flower-pot which sets on a tile, is a tall plant of the aster family, with leaves of delicate light green and a towering cluster of deep red blossoms.

Signed at the lower left: M. K. BAKER, 1878.

Height, 36 inches; width, 15 inches.

JOHN G. BROWN, N.A.

AMERICAN: 1831—1913

591—"NOW WE ARE OFF!"

Some children on a beach on a warm summer day have got upon part of an old sleigh—the fore runners of a two-horse bob-sleigh—lying at the edge of a field, and are playing at having a ride. Two little girls and a smaller infant are seated and an older boy is standing on it, while another boy at one side raises a whip. The children are in pink and yellow, red and brown, with sunbonnet, parasol and straw hat, and are observed against the sunlight. The water of the bay beyond them is blue, and up the sands are some men about a boat.

Signed at the lower right: J. G. BROWN, N.A., N. Y., 1876.

Height, 20 inches; length, 30 inches.

EVA BONNIER

592—MUSIC

In a room lighted only by candles and a grate fire three people are giving themselves over to the spell of music. A bearded man is seen in profile to the left, against a dark wall, his hands extended over the ivory keys, playing, his rapt face lighted by the candles illuminating the music sheets. A man in an armchair is in the shadows at the right, and a seated young woman leans with elbow on knee gazing into the grate on the left.

Signed at the lower right: EVA BONNIER, 1884.

Height, 25½ inches; length, 32 inches.

Shown at the World's Columbian Exhibition, 1893.

FERDINAND SCHUCHARDT, JR.

AMERICAN: 1855—

593—CHILDHOOD

Three-quarter length portrait of a fair-haired young girl, standing figure turned slightly toward the right and face to the front. Her head is inclined with modest coyness toward her right shoulder, the light from above playing upon the left side of her rosy face and touching the wavy hair over her brow with gold.

Signed at the lower left: F. SCHUCHARDT, JR., 1876.

Height, 30 inches; width, 22 inches.

ADOLPHE PIERRE HUAS

FRENCH: CONTEMPORARY

594—PREMIÈRE COQUETTERIE

In the corner of a studio of luxurious aspect, the walls in rich, dark notes, a young girl budding into womanhood is posing before a cheval glass, studying with smiling admiration the effect she could produce if clad in the fine gowns of her elders. She holds up about her in graceful drapery a full-train skirt of glowing golden-yellow silk, on which and on her face and white lace waist a strong light is concentrated. Her own apparel, besides the white waist, is red, green, and blue, and she stands on a bright-colored rug. Various studio fixtures are visible directly or in the mirror.

Signed at the lower left: A. PIERRE HUAS, 1874.

Height, 35½ inches; width, 22 inches.

WATER COLORS AND PASTELS

PROFESSOR W. BÜRKNER

GERMAN: CONTEMPORARY

595—TWO CHILDREN AND MOTHER
(Water color.)

In bright sunlight coming through a window at the left and flooding a neat, plainly-furnished room, are a young mother and her two small daughters. The mother, in an old-rose gown, is reading, and one child in pale Delft blue holds up a green-dressed doll toward her, while the second little girl, somewhat older, clad in green darker than the doll's dress, is at work on her slate.

Signed at the lower right: W. BÜRKNER, 1866.

Height, 6 inches; width, 4 inches.

Friday Evening Sale, February 26th

GEORGE HENRY SMILLIE, N.A.

AMERICAN: 1840—

596—AT MONTROSE, SUSQUEHANNA COUNTY, PENNSYLVANIA
(Water color.)

From high land, the edge of a cliff or bluff, in the foreground, overhung by wavering branches of slender trees, the spectator overlooks a valley and the beginnings of many other valleys and hollows among innumerable hills. The sloping fields are green, and gray buildings are to be seen here and there, and the hills or mountains are partly cleared, partly wooded. On the right in the foreground a woman is seated on the bended trunk of one of the trees.

Signed at the lower right: GEO. H. SMILLIE, '74.

Height, 7 inches; width, 7 inches.

J. FRANK CURRIER

AMERICAN: 1843—1909

597—LANDSCAPE
(Pastel.)

In dim light and seen against a darkening gray sky a group of village dwellings, with occasional trees amongst them, are massed on irregular rising land beyond a dark green field. The field is cut by a brook, and on the right a road crosses it, leading to the houses. The whole in low, neutral tones.

Signed at the lower right: CURRIER.

Height, 7½ inches; length, 14½ inches.

H. STACQUET

598—WINTER
(Water color.)

Winter speaks from the skies as well as from the earth. A long narrow street coming straight through the center of the composition is deep with snow, a hill on one side, a large red building on the other. Coming down the road, in the foreground, a woman is walking slowly through the snow.

Signed at the lower left: H. STACQUET, '76.

Height, 8½ inches; width, 5½ inches.

UNKNOWN

599—CONTENTMENT

(Water color.)

An end of an humble European cottage room, full of color, is sympathetically pictured by an understanding admirer. The yellowed, gray and smoky plaster is nicked, near a paneled door, from the red brick wall. Aloft are heavy gray beams; in a brown rack and on the floor are decorated plates and household utensils. At the left, against a background of tile with green, blue and *aubergine* notes, a young peasant woman in blue, plum-color and brown, with a red cap, is knitting with contented expression beside a brown table.

Height, 8 inches; length, 11 inches.

HENRY FARRER

AMERICAN: 1843—1903

600—SAND CREEK, LONG ISLAND

(Water color.)

The blue waters of a broad creek ripple in the brilliant light of a full moon, which the spectator views dead ahead and not yet risen far above a range of low hills. Projecting from the right near the center of the stream is a broad sand-spit, and nearer the foreground is a sloop with canvas up.

Signed at the lower left: H. FARRER, 1873.

Height, 8¼ inches; length, 12 inches.

J. FRANK CURRIER

AMERICAN: 1843—1909

601—EVENING LANDSCAPE

(Pastel.)

Broad fields in dark indefiniteness spread far, their surface somewhat rolling and the irregularities picked out by reflections from the concealed moon. Toward the left are two houses—black shadows—a light gleaming from each, and on the right is a line of trees. Bounding the plain a distant circle of hills are blue in the moonlight, which touches a spot in the fields also just beyond the line of trees.

Signed at the lower left: CURRIER, '81.

Height, 8½ inches; length, 14 inches.

Friday Evening Sale, February 26th

JULES LESSORE

ENGLISH: NINETEENTH CENTURY

602—A CATHEDRAL

(Water color.)

Looming high in the center of the composition, under a blue and white sky, is the façade of a noble churchly pile, gray and cream-colored, with two uncompleted towers. Closely massed at either side are city buildings, red, yellow and gray-white, and in the plaza in front as well as on the broad steps are many people.

Signed at the lower right: JULES LESSORE.

Height, 9½ inches; width, 6¾ inches.

J. C. NICOLL, N.A.

AMERICAN: 1845—

603—LANDSCAPE STUDY FROM NATURE

(Water color.)

On the right in the distance a gray farmhouse is dimly seen on a light green knoll. Across the middle distance runs a screen of wildwood in the colorful hues of autumn. In front of it the faded green of the surface grasses is thickly studded with brown, and a small brooklet crosses the foreground.

Signed at the lower right: J. C. NICOLL.

Height, 9 inches; length, 13½ inches.

JULES LESSORE

ENGLISH: NINETEENTH CENTURY

604—LOW TIDE IN THE RIVER

(Water color.)

On a bright day with masses of white clouds in a blue sky, a broad tidal river is pictured, almost the color of the sky with its luminous reflections. The tide is out, and the receding stream has left a black-hulled sailboat with green stern on the soft bottom in the foreground at the left, her tender lying under the counter. Other boats are near, and in the distance a bridge crosses the river, in front of the massed buildings of a city.

Signed at the lower left: JULES LESSORE.

Height, 10½ inches; width, 7½ inches.

Friday Evening Sale, February 26th

HENRY FARRER

AMERICAN: 1843—1903

605—THE HOUSE ON THE HILL
(Water color.)

On the crown of a broad, rounding hill of easy slope, a gray farmhouse with long slanting roof stands solitary against the sky, at the approach of evening. Smoke issues from one of its two red chimneys, and bare trees around it tell the season of the year, though the grass is still green. The hillside is dotted with gray rocks.

Signed at the lower left: H. FARRER, 1875.

Height, 10½ inches; length, 16½ inches.

S. G. McCUTCHEON

CONTEMPORARY

606—TREES AND FLOWERS
(Water color.)

In the foreground in the sunlight tall-stemmed flowers in a garden allowed to grow wild raise their red and violet blossoms above a tangle of green and yellow leaves. Beyond them a group of orchard trees are in full foliage, its deep green mass all but shutting out the sky.

Signed at the lower left: S. G. McCUTCHEON.

Height, 11¼ inches; width, 7¼ inches.

HENRY MUHRMAN

AMERICAN: 1854—

607—LANDSCAPE: VIEW OF HIGHGATE
(Pastel.)

Two trees, one at either side, with dark trunks and but slight foliage, intertwine their branches overhead and form a frame or arch through which the eye travels to a green and wooded landscape of low field and high hill, with suggested buildings. The field is sunny and a blue sky is all but covered by gray-white clouds.

Signed at the lower left: H. MUHRMAN, 1889.

Height, 11 inches; width, 8½ inches.

Awarded Medal, World's Columbian Exposition, 1893.

Friday Evening Sale, February 26th

HENRY FARRER

AMERICAN: 1843—1903

608—CHANGING LIGHTS

(Water color.)

The end of a pond is enclosed by low hills which slope from either side, and beyond their junction a higher hill forms the horizon. At the left a gray farmhouse stands between leafless trees, its shadow thrown upon the water by the afterglow of sunset which tinges the sky below a white crescent moon. It is late fall and the air is chill, and an evening mist in the valleys contributes to the effect of the luni-solar light.

Signed at the lower left: H. FARRER, 1875.

Height, 11 inches; length, 17 inches.

MODERN SPANISH SCHOOL

609—MUSIC AND THE DANCE

(Water color on satin—Lunette)

On a lunette background of red satin is a decorative painting in water color picturing a Spanish scene in a garden of gaily blossoming flowers. On the left a man in blue and gold plays the guitar, in accompaniment with a woman in brilliant yellow skirt who posures and sounds the castanets for the benefit of a lady clad in bright colors who is seated on a bench at the right.

Height, 11½ inches; length, 24½ inches.

A. WYLIE

610—FLOWERS

(Water color.)

In a low, brown copper pot with a side loop handle, is a flashing bouquet of flowers from a garden of the old country style—as many flowers as it will hold, white, pink, yellow, with intervening green leaves—marigolds nodding at one side—the whole in brilliant light.

Signed at the lower right: WYLIE, '76.

Height, 13 inches; length, 15 inches.

Friday Evening Sale, February 26th

HENRY MUHRMAN

AMERICAN: 1854—

611—LANDSCAPE

(Pastel.)

Huge trees of the English country shade the foreground, standing on the near side of a transverse wooden fence. Their wide-spreading, almost horizontal, branches interweave, forming a flat arch against the sky, and beneath it the eye ranges to a sunny green field where red cows graze. On its farther side are woods and houses.

Signed at the lower left: H. MUHRMAN, 1890.

Height, 13 inches; length, 32 inches.

M. L. STONE

612—CHILDREN

(Water color.)

In a plain room with gray walls, in brilliant daylight, two little girls are amusing themselves. One in black with a red hood is sitting in a rush-bottomed chair, "weighing things" in a pair of balances, her sister in mauve and gray, with yellow tousled hair, standing at her knee watching with deep interest.

Signed at the lower left: M. L. STONE, PARIS, 1877.

Height, 14 inches; width, 10 inches.

P. H. NEFFLEN

613—MORNING DRIVING AWAY THE SHADES OF NIGHT

(Water color.)

Projecting from the background at the center, a rocky, tree-covered promontory rises out of the picture, distant woods to left of it being dark under the mantle of night, while far at the right the horizon displays a rosy aurora. Sprites in the guise of lightly draped young women floating airily through space just clear of a water lily pond in the foreground form a continuous procession passing the promontory, those in the light pressing back those on the darker side of the point.

Signed at the lower right: P. H. NEFFLEN.

Height, 14½ inches; length, 21 inches.

Friday Evening Sale, February 26th

HENRY FARRER

AMERICAN: 1843—1903

614—MOONRISE

(Water color.)

The waters of a broad harbor, in slight motion, fill the picture, silvered by the light of the full moon which is rising over a bank of mist straight ahead that conceals the land. In the bright pathway of the light a dark-hulled side-wheeled steamer, rigged with masts and yards, is lying head-on, and farther away on either side various sailing boats are under way, veiled in the vaporous mist.

Signed at the lower left: H. FARRER, 1875.

Height, 14¼ inches; length, 21¾ inches.

HENRY FARRER

AMERICAN: 1843—1903

615—SUNSET

(Water color.)

Water wavering gently in a light breeze stretches from the foreground to the far distance on the left, and on the right to what is probably the low Long Island shore, already dimmed in the approach of evening. The sky is a mass of red and yellow sunset lights, crossed by strata of dark blue cloud, its glow reflected in the water. In the middle distance a sailboat is headed shoreward.

Signed at the lower left: H. FARRER, 1875.

Height, 14¼ inches; length, 22¼ inches.

WILLIAM MAGRATH, N.A.

AMERICAN: 1838—

616—GRANDFATHER'S PRIDE

(Water color.)

A corner of an Irish peasant's cottage projects into view from the right, its walls gray-white under a brown-thatched roof tinged with yellow-green. In the open doorway a young woman stands with her knitting in hand. Her small son has come out to meet the grandfather (and receive an apple). The old man is bent, and, leaning on a stick, rests an affectionate hand on the boy's head.

Signed at the lower right: W. MAGRATH, 1875.

Height, 16 inches; width, 12 inches.

Friday Evening Sale, February 26th

WILLIAM MAGRATH, N.A.

AMERICAN: 1838—

617—GOING FOR WATER

(Water color.)

Coming down a gentle incline, in a rambling sandy path through the flower-dotted fresh green grass of a wild field, a bright-eyed young peasant woman of the Emerald Isle is on her way to well or stream for water. She is bare-footed and bare-armed. A white kerchief is tied over her dark waist, and her skirts and apron show a light, tender blue, reddish-brown, gray and a deep, opulent blue.

Signed at the lower right: W. MAGRATH, 1875.

Height, 16 inches; width, 12½ inches.

JOHN THORPE

CONTEMPORARY

618—CATTLE

(Water color.)

A flat meadow, yellow-green in the sunlight, is bounded in the distance by low hills under a gray sky, and there are suggestions of habitations. The broad land holds numerous cattle, and in the foreground a group of ten of them—red, black and dun cows—are seen close at hand in a group, one standing, the others lying down in various attitudes, their shadows spotting the grass.

Signed at the lower right: JNO. THORPE, 1876.

Height, 15 inches; length, 22 inches.

J. FRANK CURRIER

AMERICAN: 1843—1809

619—BAVARIAN TREES

(Water color.)

On a green ridge crossing the vision and receding toward the left distance two separate groups of trees attracted the artist's eye. The nearer group on the right displays its wandering limbs in their dark ramifications, while the farther trees merge their foliage. A pond in front of the groups is filled with reflections.

Signed at the lower right: J. FRANK CURRIER, POLINA, BAYERN, 1878.

Height, 18 inches; width, 12½ inches.

WILLIAM MAGRATH, N.A.

AMERICAN: 1838—

620—A GALWAY GIRL

(Water color.)

And glad of it she seems to be. A look in her blue eyes says as much, with a flash for who dares flout Galway. She is seen head and shoulders, in profile to the left, her face turned to eye the observer. Her cheeks are rosy, her eye-brows dark, her dark wavy hair is bound in a blue kerchief, and she is gowned in a robe of many colors and seen against a background of brilliant yellow.

Signed at the upper right: W. MAGRATH, 1876.

Height, 18 inches; width, 14 inches.

THOMAS WATERMAN WOOD, N.A.

AMERICAN: 1823—1903

621—"WHITEWASHING DONE HERE"

(Water color.)

A note of a passing if not vanished day. In a strong light, against the background of a dark brown stone wall, with steps seen at the right, a tall negro with a mass of whitening hair brushed out over his ears is standing beside his pail of whitewash, his long-handled brush resting against his shoulder. He is in white overalls over a red shirt, and holds in his hands his old felt hat and a gaily colored bandana.

Height, 19¾ inches; width, 13¾ inches.

THOMAS WATERMAN WOOD, N.A.

AMERICAN: 1823—1903

622—"SHINE, SIR?"

(Water color.)

A chin-bearded immigrant in a red shirt and open blue blouse, brown trousers tucked into his boots and a blanket-wrapped bundle of his belongings burdening his back, is emerging from a ferry house, carrying also a small gray trunk. Three of the small New York bootblacks of the pre-Italian days compete vigorously for an order to shine the boots!

Signed at the lower left: T. W. WOOD, 1876.

Height, 19¾ inches; width, 13¾ inches.

FRANCIS HOPKINSON SMITH

AMERICAN: 1838—

623—THE OUTLET OF LONESOME LAKE
(Water color.)

Lonesome perhaps but handsome withal, this watery retreat in a coniferous forest. The end of the lake, occupying the foreground, narrows abruptly, marked by lily-pads, grasses and the reflections of feathery pale-green trees, to the blue outlet in the middle distance, silvered with sunlight, beyond which a regiment of pines looms against a rolling sky.

Signed at the lower left: F. HOPKINSON SMITH, '75.

Height, 19 inches; length, 29 inches.

SAMUEL COLMAN, N.A.

AMERICAN: 1832—

624—ON THE TIBER
(Water color.)

Spaciousness of vast extent is pictured under a living sky, with color, color everywhere. The air is clear to the nearer vision, while even in the middle distance a soft, colorful haze draws a misty veil across the beyond. The storied river, filling the foreground, is a flat, terrestrial rainbow of multitudinous reflections and refractions, barges move slowly through it, people are seen in the sunlight on a bank and bridge, and the monumental buildings of the Eternal City mass at either hand.

Signed at the lower left: SAMUEL COLMAN, 1876.

Height, 21 inches; length, 30 inches.

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

625—ROCKY BLUFF

(Water color.)

On the left is a deep blue sea, with a sailing vessel afar off, silhouetted against a light horizon belt under a dark sky. In the middle distance the shore rises abruptly, sweeping inland to the right in a huge rocky bluff, gray, white, and with a thin covering of green, the land at the foot of the declivity being a fertile green valley through which a stream courses, passing behind some colorful foreground rocks on its way to the sea.

Signed at the lower left: WM. T. RICHARDS, 1876.

Height, 22½ inches; length, 36¾ inches.

M. BAUER

626—CHURCH INTERIOR

(Water color.)

The spacious interior of an ecclesiastical edifice of noble proportions is presented in color whose quality of essential iridescence detracts not at all from its deep solemnity. Majestic columns with carven effigies, tall windows, domes, canopied thrones, all partake in the rich, subdued colors—grayish-brown, purple, crimson, green, and variations on yellow—and veiling all is the atmosphere of mysticism, enveloping also a throng of worshippers scarcely defined.

Signed at the lower left: M. BAUER.

Height, 24 inches; width, 21 inches.

FRANCIS HOPKINSON SMITH

AMERICAN: 1838—

627—OUT OF THE COOL WOODS
(Water color.)

Out of woods resembling portions of the Adirondacks, their background depths a greenish-blue, the middle-ground open but filled with flourishing underbrush, comes a brook which spreads itself thin over broadly shelving rocks and tumbles in light falls into the foreground. The rocky shelves and ledges are gray and rusty-brown, with green mossy sides, and slender leaning trees arch over them.

Signed at the lower left: FHS, '75 in monogram.

Height, 27 inches; width, 20 inches.

ORIGINAL DRAWINGS

MATTHEW MARIS

DUTCH: 1839—

628—REMORSE
(Pen and Ink Drawing.)

Lying prone in utter dejection, or abasement, a woman of voluptuous figure is found in dimly lighted precincts, weeping or supplicating. She is in loose, diaphanous garments, her hair is thrown loose, and she has prostrated herself on some low steps, perhaps leading to an altar or shrine, her head toward the left.

Signed, and dated 1867.

Height, 5½ inches; length, 7½ inches.

FRANK MURA

AMERICAN: 1860—

629—A FISHING VILLAGE

(Charcoal Drawing.)

Low on the sands at the very water's edge is a Dutch fishing village, the cottages with long slanting roofs reaching down the center of vision toward the distance, and many sailing boats drawn up in front of them on the left. In the foreground are figures on the beach, one a woman carrying pails on a neck-yoke, and at the right are suggestions of dunes.

Signed at the lower right: MURA.

Height, 9½ inches; length, 17½ inches.

FRANK MURA

AMERICAN: 1860—

630—FISHER GIRL

(Charcoal Drawing.)

A young woman in *sabots* and Dutch cap, and wearing a cape, has come down to the seashore just after a boat has come in and unloaded its catch. She stands facing the right, with a quiet dignity of carriage, examining a fine fish which she has picked up from a basket on the sands. A little distant is a boat, with figures in and near it.

Signed at the lower left: MURA.

Height, 15½ inches; width, 10½ inches.

F. S. CHURCH, N.A.

AMERICAN: 1842—

631—A WINDY DAY

(Black and White.)

On the left a broad body of water, on the right a bank of its shore, and on the beach, approaching the spectator, in the foreground, a young girl of attractive features, bare-armed and bare-footed. Her head is bound in a kerchief, her hair beneath it flying in the wind, which bends to its will also the bushes growing at the crest of the bank.

Signed at the lower right: F. S. CHURCH, 1881.

Height, 11½ inches; length, 24 inches.

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FRANK MURA

AMERICAN: 1860—

632—THE BOATMAN
(Charcoal Drawing.)

Far up an inlet, where it is narrow and shallow, a man in a boat is seen against a hummocky bank where bushes grow. He is in the bow, looking intently down, perhaps after crabs or boat. On the left, near some trees, a woman is walking away.

Signed at the lower left: MURA.

Height, 10½ inches; length, 18½ inches.

J. FRANK CURRIER

AMERICAN: 1843—1909

633—POPLARS
(Charcoal Drawing.)

A sketch of a short line of tall and very slender poplar trees, characteristic of France, which grow on a bank in the middleground. Behind them is a cottage, and in front the shadows are reflected from a stream.

Signed at the lower left, J. FRANK CURRIER, '81.

Height, 23 inches; width, 15½ inches.

FRANK MURA

AMERICAN: 1860—

634—INDUSTRY
(Charcoal Drawing.)

Two little Dutch girls early habited to industry make a pretty picture of placid contentment and prematurely sober interest in the inevitable problems of life, beginning the work of knitting. Both are capped and both wear short-sleeved frocks. One seated facing the observer is laboriously making the stitch, while her but little older sister, standing at her side and seen in profile, solicitously touches her fingers, to guide if necessary.

Height, 21 inches; width, 18 inches.

J. FRANK CURRIER

AMERICAN: 1843—1909

635—WILLOWS BY THE RIVER

(Black and White.)

Great willows line a willow bank, the thick trunks branching low, and the line receding from close in the foreground on the left toward the right distance. The shore on which they stand is low, and the land uneven, and beyond them is the broad, smooth river, whose farther shore comes distantly into view.

Signed at the lower right: J. FRANK CURRIER, '81.

Height, 23½ inches; length, 31½ inches.

FRAMED PHOTOGRAPHS AND CARBON PRINTS

636—TWO COLORED LITHOGRAPHS AND TWO COLORED ENGRAVINGS

Two Study Heads of Saints. Colored lithographs by Julien. In gilt frames. *Two Country Girls.* ("Rêve au bonheur," after Beaume; "Le Lys dans la vallée," after André.) Colored engravings by H. Garnier. In white and gold frames and mats. (4.)

637—SIX CARBON PRINTS

The Angelus, The Potato-gatherers, and four others. About 12 by 16 inches, after charcoal drawings by J. F. Millet. Framed, with margins in polished oak and black. (6.)

638—SIX CARBON PRINTS

The Diggers, The Goatherd, and four others. About 12 by 16 inches. After charcoal drawings by J. F. Millet. Framed, with margins in polished oak and black. (6.)

639—FIVE CARBON PRINTS

The New-born Lamb, The Churner, and three others. About 12 by 16 inches. After charcoal drawings by J. F. Millet. Framed, with margins in polished oak and black. (5.)

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640—TWO PRINTS AND A PHOTOGRAPH

Rubens's wife and Two Children. After P. P. Rubens. Carbon print. Height, $17\frac{1}{2}$ inches; width, 13 inches. Framed, with margin in imitation ebony. *Dance in Arcadia.* After Corot. Photograph. Height, 7 inches; width, $8\frac{3}{4}$ inches. Framed, without margin, in $11\frac{1}{2}$ in mahogany. *Vestal Virgin.* After A. Kauffmann. Framed, with margin, in imitation mahogany and gold.

(3.)

641—TWO CARBON PRINTS

Orpheus. By Corot. Height, $20\frac{1}{2}$ inches; width, 14 inches. Framed, without margin, in English oak, with a tinted glass. *Head of a Young Lady.* By J. H. Fragonard. Height, $17\frac{1}{2}$ inches; width, 14 inches. Framed, with margin, in imitation ebony.

(2.)

642—CARBON PRINT

Head of a Girl. After G. B. Greuze. Height, $14\frac{1}{2}$ inches; width, $11\frac{1}{2}$ inches. Framed, without margin, in bronzed chestnut.

643—CARBON PRINT

Prince James. After A. van Dyck. About—height, 18 inches; width, 14 inches. Framed in Dutch oak and gilt, without margin.

644—THREE CARBON PRINTS

Hark! the Lark. After J. F. Millet. Height, 18 inches, width, 13 inches. Framed, without margin, in chestnut gilt. *Dutch Interior.* After Pieter de Hooghe. Height, 17 inches; width, 14 inches. Framed, without margin, in antique oak. *Dutch Courtyard.* By the same. Height, $16\frac{1}{2}$ inches; width, 14 inches. Framed, with a mat in imitation ebony.

(3.)

645—TWO CARBON PRINTS

Mrs. Siddons. After Joshua Reynolds. *The Tailor Tagliapanni.* After Giambattista Moroni. About—height, 18 inches; width, 14 inches. Framed, without margins, in chestnut gilt.

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646—TWO CARBON PRINTS

Portrait of Rembrandt. 1640: National Gallery, London. *Portrait of a Slav Prince*, 1637: Hermitage at St. Petersburg. Both after Rembrandt. About—height, 18 inches; width, 14 inches. Framed, without margins, in English oak and gilt. (2.)

647—PHOTOGRAPH FROM FRESCO PAINTING BY GIOTTO

Portrait of Dante Alighieri. From Giotto's fresco-painting "Inferno and Paradise," in the Bargello (now Museo Nazionale). Height, 19 inches; width, 13½ inches. Framed in antique oak and bronze.

648—TWO CARBON PRINTS

Portraits of a Gentleman and of a Lady of the van Beresteyn-Vucht Family. Three-quarter length, standing. Painted by Rembrandt in 1632. The originals in the possession of Mrs. H. O. Havemeyer. Height, 21 inches, width, 16 inches. Framed, without margin, in ebony gilt. (2.)

649—CARBON PRINT

Prince Charles by A. van Dyck. Height, 20 inches; width, 15½ inches. Framed, without margin, in Dutch oak and gilt.

650—CARBON PRINT

The Wedding at Cana. By Paolo Veronese. Height, 17½ inches; width, 38¼ inches. Framed, without margin, in antique oak and bronze ornament.

651—TWO CARBON PRINTS

Aesopus; Menippus. Both by Velasquez. Height, 29½ inches; width, 14¾ inches. Framed, without margin, in antique oak and bronze. (2.)

652—CARBON PRINT

On the Canal. By Corot. Height, 29 inches; width, 24 inches. Framed, without margin, in Dutch oak and gilt front.

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653—CARBON PRINT

Lago di Como. By Corot. Height, 21 inches; width, $29\frac{1}{2}$ inches. Framed, without margin, in Dutch oak with gilt front.

654—CARBON PRINT

Children of Charles I. By A. van Dyck. Height, 23; width, $26\frac{1}{2}$ inches. Framed in antique oak.

655—TWO PHOTOGRAPHS

Lichfield Cathedral; Ruins of Tinturn Abbey. Photographs by Hegger. Height, $22\frac{1}{2}$ inches; width, $16\frac{1}{2}$ inches. Both framed, without margins, in imitation ebony and gold. (2.)

656—PHOTOGRAPH

Amiens Cathedral. Photographic enlargement by Hegger. Height, $45\frac{1}{2}$ inches; width $33\frac{1}{2}$ inches. Framed, without margin, in Dutch oak and gilt.

657—PHOTOGRAPH

Arches in the Alcazar, Seville, Spain. Photographic enlargement by Hegger. Height, $45\frac{1}{2}$ inches; width, $33\frac{1}{2}$ inches. Framed, without margin, in English oak.

658—PHOTOGRAPH

Belfry of the Mosque in Cordoba, Spain. Photographic enlargement by Hegger. Height, $45\frac{1}{2}$ inches; width, $33\frac{1}{2}$ inches. Framed, without margin, in English oak.

659—PHOTOGRAPH

Choir of San Giovanni in Laterano, Rome. Photographic enlargement by Hegger. Height, $33\frac{1}{2}$ inches; width, $45\frac{1}{2}$ inches. Framed, without margin, in black with gilt.

660—PHOTOGRAPH

Glasgow University. Photographic enlargement by Hegger. Height, $33\frac{1}{2}$ inches, width, $45\frac{1}{2}$ inches. Framed, without margin, in English oak and gilt.

661—PHOTOGRAPH

Interior of St. Peter's, Rome. Photographic enlargement by Hegger. Height, $44\frac{3}{4}$ inches; width, $30\frac{1}{4}$ inches. Framed, without margin, in black and gold.

662—PHOTOGRAPH

Bartolommeo Colleoni. The equestrian bronze statue of heroic size by Andrea del Verrocchio, erected on the church square of San Giovanni in Venice. Photographic enlargement by Hegger. Height, $33\frac{1}{2}$ inches; width, $45\frac{3}{4}$ inches. Framed, without margin in Dutch oak with gilt front.

663—PHOTOGRAPH

Durham Cathedral. Photographic enlargement by Hegger. Height, $33\frac{1}{2}$ inches; width, $45\frac{1}{2}$ inches. Framed, without margin, in English oak and gilt front.

664—TWENTY-ONE LITHOGRAPHS IN COLORS

The Cathedral of San Marco, Venice. Twenty-one lithographs in colors carefully printed, forming an imposing view of this great architectural masterpiece. Without the frame it measures—height, 70 inches; width, 90 inches. Framed, without margin, in 5-inch chestnut gilt. On account of its size, it is not covered by glass.

FRAMED ETCHINGS

665—ETCHING

The Eagle's Nest. Etching by Th. Chauvel after J. Rousseau. Framed in chestnut and gold, with passe-partout.

666—TWO ETCHINGS

Souvenir d'Italie. By Corot. Original etching on Dutch paper. *Portrait of Corot.* Etching by H. Grenaud. Both framed in imitation ebony. (2.)

667—THREE ETCHINGS

The Arch of Septimo Severo, The Tomb of Cecelia Metella and The Temple of Concordia in Rome. Etchings by Giambattista Piranesi. Framed in English oak and gold bronze front; in passe-partout with three openings.

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668—ETCHING

The Fisherman. By Joseph Israels. Etching by Jesse Graadt v. Ragge. Signed Remarque Proof on parchment. Framed in chestnut gilt.

669—ETCHING

A Backwater. By Sir Francis Seymour Haden. Second state, with the etcher's signature in pencil. H. 178. Framed in black walnut and mat.

670—THREE ETCHINGS

Head of an Old Man. By Hubert Herkomer. Etching, and the same mezzotinted over. *Fileuse Bretonne.* Etching by Bonvin. *Une Porte à Tanger.* Etching by B. Constant, all three framed in imitation ebony. (3.)

671—ETCHING

The Sower. After J. F. Millet. Etching by M. Maris. Proof on Creswick paper, but not signed; probably a trial proof. This plate is one of the rarest plates after Millet, only 100 proofs having been published and the plate destroyed. Framed, with passe-partout, in ebony and gold bronze.

672—ETCHING

Portrait of Becquet (the Fiddler). By Whistler, James A. McN. W. 48, Sup. p. 35. K. 52. Very fine impression on Japanese paper. Framed, with a mat, in black walnut.

673—ORIGINAL ETCHING.

Primer Hill. By Fred. Slocombe. Proof on Creswick paper. Framed in imitation ebony.

674—ETCHING

The Altar of St. Ildefonso at Toledo. By Wm. Unger after P. P. Rubens. Framed in imitation ebony.

675—ETCHING

Springtime. By R. Zilken. Remarque proof on Japanese paper. Signed. Framed, with a mat, in Dutch oak.

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676—TWO ETCHINGS AND ONE CARBON PRINT

Portrait of Harpignies, the Painter. Etching by Gaucherel after Dubufe. *Bearers of the Burden.* Etching by Gaucherel after G. H. Boughton. Both framed in polished oak. *The Virgin and Christ-child.* Carbon print in red after a sanguine drawing by Raphael. Framed, without margin, in imitation ebony. (3.)

677—TWO ETCHINGS

The End of the Act. Etching by J. A. Mitchell. *Kingston on the Thames.* Etching by Phillips. Proof on Japanese paper. Both framed in polished oak. (2.)

678—TWO ETCHINGS

Outgoing Fishing Vessel. Etching by Boulard. *Le Bas de Montigny.* Etching by E. Yon. Both framed in polished oak. (2.)

679—THREE ETCHINGS

*Portrait of Mme. ***.* Etching by Fr. Flameng after Leopold Flameng. *St. Edmund's Chapel, Westminster.* Original etching by Léon Gaucherel. *Triumph of Christ.* After P. P. Rubens. Etched by Chas. Waltner. All three framed in imitation ebony.

680—THREE ETCHINGS

Portrait of a Dwarf. After Velasquez. By Laguillermie. *The Smoker.* By W. M. Chase. *Mlle. P. M.* By Chas. Waltner after P. Dubois. All three framed, with mats, in imitation ebony. (3.)

681—TWO ETCHINGS

Portrait of Mme. Vrydags van Vollenhoven. By Jan van Ravestyn. Etched by Chas. Waltner. *Moulins en Hollande.* Original etching by Jongkind, on Japanese paper. Both framed, with mats in 1-inch imitation ebony. (2.)

682—TWO ETCHINGS

Intérieur de cuisine en Hollande. By Jos. Israels. Framed, with a mat, in imitation ebony. *Troupeau de moutons.* Original etching by F. Chaigneau. 1863. Framed in dark chestnut and gilt front. (2.)

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683—THREE ETCHINGS

Porte du Palais ducale à Venise. By J. R. P. Litoux, framed in polished oak and black. *The Archers.* After Frans Hals. By Wm. Unger on pp. paper. Framed, with a mat, in polished oak. *La Fontaine.* After J. J. Henner. By Ch. Courty. Framed as above, without mat. (3.)

684—ENGRAVING

Cromwell's Last Interview with his Favorite Daughter. By Charles Lucy. Engraving in mixed manner by Charles Tomkins. Framed, with panel, in birdseye maple with gilt front.

685—FOUR ETCHINGS

The Weaver. Original etching by F. Bonvin. Proof on Japanese paper. Framed in black walnut and mat. *The Guitar Player.* Original etching on Japanese paper. Framed as above. *Barques près de Rouen.* By Th. Chabert after Lapostolle. Framed in polished oak. *Enterrement d'un marin à Villerville.* Original etching by Butin. Framed as above. (4.)

686—THREE ETCHINGS

Sortie du Port de Honfleur. Original etching by Jongkind. Framed in imitation ebony. *Windmill on a Canal—Holland.* Original etching on India paper by Ch. Storm van s'Gravesande. Framed in polished oak and black. *Bateau de Transport.* Original etching by Emile Vernier. Framed in polished oak. (3.)

687—THREE ETCHINGS

Entrance to the Farm. Original etching by J. Alden Weir. Signed artist's proof on Japanese paper. *Head of a Man with a Ruff.* Original etching by F. Dielman. N. Y. Etching Club. *La Magdeleine.* By Didier after J. J. Henner. All framed in polished oak. (4.)

Friday Evening Sale, February 26th

688—FOUR ETCHINGS

Le Coup de Vent. By Léon Gaucherel after P. Potter. *Le Parc aux Bœufs.* By G. Greux after N. Diaz. *Vue de l'Avenue des Sections Etrangères, Exposition Universelle de 1878.* Original etching by Toussaint. *Une Lecture chez Diderot.* By Mongin after E. Meissonier. All four framed in polished oak. (4.)

689—THREE ETCHINGS

Portrait of Mme. Bischoffsheim. By Chas. Waltner after J. E. Millais. *Portrait of Dr. Döllinger,* head of the first "German Old Catholic" congregation. By A. Bichard after F. Lenbach. *Portrait of Don Carlos.* By Lecouteux after I. Bonnat. All three framed in polished oak. (3.)

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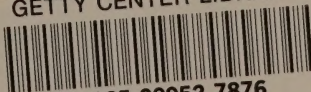
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